
Wheelchair Dance - Social Perception of Dancer's Ability Challenging Instrument

Nataliya Kolesova, M.S., *Syracuse University, Teaching and Curriculum*, New York, United States

Recommended Citation

Kolesova, N. (2019). Wheelchair dance - Social perception of dancer's ability challenging instrument. *Pacific Rim International Conference on Disability and Diversity Conference Proceedings*. Center on Disability Studies, University of Hawai'i at Mānoa: Honolulu, Hawai'i.



Licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/). This article is brought to you for free and open access by the Center on Disability Studies, ISSN 2641-6115.

Wheelchair Dance - Social Perception of Dancer's Ability Challenging Instrument

Nataliya Kolesova, M.S.

Syracuse University, Teaching and Curriculum

New York, United States

Abstract: This paper is an accompanying theoretical and academic supplementary materials, that serve as an elaboration and background of the powerpoint presentation of a one-hour universal design learning (UDL) workshop entitled “Wheelchair Dance – Social Perception of Dancer’s Ability Challenging Instrument” for dance instructors. The audience for this workshop includes instructors in all dance capabilities and from different dance programs including typical dancing instructors, and those who attempt to approach dance holistically and include people with different abilities in this aesthetic activity on the range from vocational to a professional level. The workshop intends to present universal design for learning strategies that will allow the dissemination of dance as an activity and a sport to wheelchair users.

The paper provides a wide knowledge base for the workshop, thus, allows the workshop to be conducted by others as well. First, the paper unveils the author’s personal story starting from developing their own disability identity through experience in *para dancesport*. The paper critically examines the discourse around dance, integrated dance and *para dance*, elucidating prejudice, ableism and biases. The paper further offers institutional critique of wheelchair dance. The paper critically analyzes the importance of the topic for the target audience introducing them to disability studies and universal design perspectives. The materials for the presentation are included in the appendix in a powerpoint presentation format and include slides, video, and description of activities. Finally, the paper hypothetically reviews the significant outcomes of the offered workshop for the effective inclusion of wheelchair users in the dance programs and their successful collaboration with standing partners.

Keywords: Dance; Wheelchair; Disability; Sport; Universal Design

Knowledge Focus: Advocacy/Activism Focus; Best Practices; Research/Theory Focus

Topic: Disability Studies

Dance as a form of art is seldom associated with wheelchair users’ ability to perform pirouettes on the dancing floor. Typically, dancing professionals — coaches, instructors, trainers — do not consider this performing art to be “a viable, or appropriate activity” for children or adults with disabilities (Delin as cited in Aujla & Redding, 2013, para. 9). Discouraged to work with any other than the typical body, dance instructors usually refuse to work with disabled people who use wheelchairs to compensate for mobility limitations, creating a reality in which

participation of people with disabilities in the field is considered to be an exception (Verrent, 2007).

This paper describes my road to become a professional wheelchair dancer, covering the hardships and successes that lead to achievements in professional Paralympic *para dancesport*. My hardships are analyzed in reciprocity to factors that contribute to the exclusion of wheelchair users from dance programs, such as ableism, social construct of access knowledge, retrofit and universal design for learning (UDL).

This workshop aims to challenge the prevalent understanding of disabled and dancing bodies, providing UDL strategies to ensure an equal opportunity for wheelchair users to engage in dancing. The workshop utilizes the most frequently used methods of training facilitation: 1) verbal methods of information delivering (i.e., mini-lectures, discussions, dialogues), 2) demonstration (i.e., powerpoint presentation, videos), 3) practice (i.e., group discussions, brainstorming, video analysis). I believe that the suggested workshop can serve as a resource to explore the societal and cultural difference and assist in designing, developing and implementing inclusive dance programs for wheelchair users.

“Disability and Dance in My Life” A Case Study¹

My paraplegia is a result of a car accident that injured my spinal cord. Overnight I turned from a healthy 21-year old woman, mother, wife, and a teacher into a dependent ‘cripple’ who required assistance in every significant life activity. I thought I had lost everything. My newly acquired disability non-physical expressions and implications were rooted in the social attitudes towards disability in Ukraine reflecting prejudices and discrimination.

Regaining partial mobility after a long, exhausting rehabilitation in specialized centers, I was forced to face the socially constructed manifestation of the disability. I was told I could not teach children from a wheelchair and due to lack of accessibility of my school (like ramps, elevators, or the height of the blackboard in classrooms). I lost my job. I could not equally enjoy activities, privileges, and facilities common for the ‘able-bodied’ members of my community. Although political correctness prevented people from expressing their prejudices out loud, the concealed bias against disability questioned my worthiness of a productive member of society. Experiencing discrimination, stigma, isolation, intolerance, prejudice, inequity, unfairness and other negative undertones of disability, I could not imagine I would develop my inherited artistic traits and involve in dancing or performing. Activities that are rarely associated with a mobility disability due to an unjustified assumption of aesthetics and beauty of the dance.

“Disability and Dance in My Life” A Case Study (cont.)

After more than a decade of tireless battle to be included in community activities, I was introduced to *para dancesport*. This offer surprised and confused me, making me wonder if it was not aimed to serve as a constant reminder of my ‘inferior imperfection.’ I was confined by the same common perceptions of disability and dance. Today, I consider the invitation to attend wheelchair dance classes at the Ukrainian Center of Physical Culture and Sport for the Disabled ‘invasport’ as a birthday gift. That day turned a corner in my life, exposing me to a remarkable opportunity to enjoy what has become my new passion, dancing. It presented me with appreciation, employment and the ability to become a multi-winning athlete.

Para dancesport is an officially recognized sport in Ukraine, supported by legislation, and the existence of the National Paralympic Para DanceSport Team. Participating in several training sessions and evaluations presented me with the opportunity to represent the Ukraine National Paralympic Para DanceSport Team at international competitions. The senior coach recognized my talent and was delighted by my firm determination to become a member of the National Paralympic Para DanceSport Team.

Becoming stardom on the dance floor did not occur overnight. My first coach, coming from professional dance, did not know about disability, never worked with disabled dancers and had to learn the strengths and limits of my body performing particular dance movements in a wheelchair. Finding a non-disabled dancer willing to partner with me was yet another obstacle to cross. Going far and beyond to find me a dancing partner, my coach invited her student to try to dance with me. Our first meeting left both of us with conflicting feelings. On the one hand, our interplay had synergy in our dance movements, and we immediately felt our ability to use the space as a couple to the rhythm of the music. On the other hand, the perspective partner signaled to me that he was almost concerned my disability was contaminating. He had never seen a paralyzed human in a wheelchair. He had never imagined dancing with a partner who is fastened to her medical device. He dreamt of a beautiful, elegant, stylish and physically strong woman-dancer who could make graceful pirouettes with her trained and dexterous legs on the dance floor. He declined the offer and disappeared. A year passed before his second visit to the ‘invasport’ and mindful agreement to dance with me. Over the years of our dance partnership, we managed to reveal extraordinary abilities and ambition to exceed in this sport. Possessing a will to win and fortitude to succeed, we participated in numerous national and international *para dance* competitions, winning many medals and cups. We both proved to be the extraordinary dance luminaries, demonstrating the excellence of dance movements that helped to boost us to the international wheelchair dance stardom.

For me, involvement in professional *para dancesport* has become a crucial milestone. It has completely changed my life, creating an opportunity to embrace my disability, reassuring my ability to function as a worthy person and providing me with a sense of identity. It restored my self-esteem and respect for myself. It opened new horizons, offering opportunities to meet new

people and discover the world around me, evidencing how literal, physical, and conceptual mobility is fundamental to participation in civic life.

International Para Dance Sport²

Para dancesport is a relatively new sport for people with mobility impairments who use wheelchairs. The art of wheelchair dancing is rooted in Swedish and Scottish rehabilitation and recreational programs in the late 1960s (Para DanceSport Headlines, n.d.), cultivating awareness that “wheelchair users can roll backward and forwards, rock, twist from side to side and rotate to the music rhythms” (Dancing on Wheels, 2014, para. 1). Regardless, it was only in the early 1980s, that Corrie van Hugten (a Dutch wheelchair user) adapted the fundamental components of the World Dance Association (WDA) to incorporate standard ballroom and Latin American techniques into wheelchair dance (Dancing in Wheels, 2014). Wheelchair dance sport grew tremendously in the Netherlands, currently offering social and therapeutic wheelchair dance training programs to hundreds of people with disabilities in approximately 140 clubs throughout the country. In 1998, it received international recognition, leading to its inclusion in the International Paralympic Committee (IPC) Championships Sports (Dancing on Wheels, 2014); however, it has not yet become a part of the summer Paralympic program.

Para dance sport incorporates the rules of the World DanceSport Federation (WDSF). Initially, the sport was named IPC Wheelchair Dance Sport but rebranded to IPC Para DanceSport in 2016. *Para dance sport* integrates the emotional and artistic aspects of the dance into spectacular wheelchair movements, involving athletes with mobility impairments in the activity. The disabled category includes athletes with spinal cord injuries, cerebral palsy, amputees and other impairments that cause paraplegia (low limbs malfunction). Participants can compete in categories parallel to a standard ballroom and freestyle dancing, in three ways of human interaction. Combi dance style, involving an athlete with mobility impairment and a non-disabled (standing) partner; duo program, in which both dance partners are wheelchair users; and single program in which the disabled athlete performs by himself.

Biases Against Wheelchair Dance Aesthetic³

Numerous researches signify that dance was an essential part of ancient peoples' lives. Over the centuries, dance has evolved to an artistic field associated with elite cultural expression limited to people retaining strict physical appearance and body capabilities (Benjamin, 2002; Birringer, 2005; Boswell, 1989; Davies, 2008; Elin & Boswell, 2004; Levy, 1998; Shea, 1998; Sherlock, 1996; Zitomer & Reid, 2011). Conforming to this perception rejects dancers with any other than 'normal' appearance, including wheelchair users, as they do not fit in the social construct and ideal artistic image which anticipates high expectation of the artist's physical appropriateness and dance ability.

The ability to dance relies on five components: body awareness, spatial awareness, ability to follow oral instruction and music cues, ability to imitate movement, and visualization

and recall skills (Kaufmann, 2006). Relying on Kaufmann's characterization, wheelchair users are perfectly able to dance, thus leading towards an understanding of other wrongful assumptions as rooted strictly in a social construct. Tobin Siebers (2011) draws distinctive attention to limitations posed by social construction and criticizes the supremacy of normality. Referring to Buttlar's idea that the 'awful' bodies of people with disabilities prevent them from 'fitting in' social norms and forces them to reside on the seam of social acceptance (Buttlar as cited in Siebers, 2011). Siebers explains the social construct of disability with an example of a society where all people are using wheelchairs. According to his example, such a society will not have stairs; and therefore, the existence of stairs in our world is a pure representation of the ableist way of thinking of able-bodied architects (Siebers, 2011). Same can be said about wheelchair dancing. The social construct of dance presumes upright position and usage of feet; however, these requisites are not an essential component of the dance nature.

The above-raised analysis of disability as a social manifestation reaffirms the dance instructors' negative attitude towards wheelchair users' dance instruction/ retranslating Sieber's (2011) supremacy of normality into dance instruction, one can assume that dance instructors do not consider wheelchair users' body to be normal for a dance practice, thus refusing to see a wheelchair as a natural extension of wheelchair user's body or recognize wheelchair user's ability to perform movements sitting in a wheelchair.

Integrated Dance Discipline⁴

Limited empirical studies of integrated dance exist leading to a limited examination of factors that reaffirm the exclusion of wheelchair users from dance programs (Zitomer & Reid, 2011). In light of the ableist approach to dance, the findings of Williams' 1999 study are not surprising (Williams as cited in Zitomer & Reid, 2011). The study of university-integrated dance programs revealed that initially, non-disabled students disapproved disabled students' ability to artistically dance and considered them as invaders of the dance space, although acknowledged the beneficial aspect of their inclusion as a therapy (Zitomer & Reid, 2011). As the program progressed, their negative perceptions changed into positive viewing "the wheelchair as an extension of the body integrated into dance" (Williams, 1999 as cited in Zitomer & Reid, 2011, p. 140).

In addition to the dance training studios being architecturally inaccessible, "attitudinal barriers related to perceptions that including individuals with disabilities would reduce training standards for other participants" (Zitomer & Reid, 2011, p. 138). Furthermore, the lack of theory-based instructional materials on mixed-ability dance partnership limits inclusive dance programs. Additionally, a lack of thorough knowledge from disability studies also influences educators' misunderstanding of disability and leads to wheelchair users' exclusion from dance programs.

Integrated Dance Discipline (cont.)

Analyzing the exclusion of people with mobility impairments from dance training programs can be paralleled with the exclusion of disabled students from different fields of academia. Referring to Dolmage's (2017) groundbreaking *Academic Ableism: Disability and Higher Education*, one can correlate his metaphors with the custom exclusion of adapted dance programs from academia. The 'steep steps,' featuring a stairway as the symbolic grounds of academia, insinuates that as success is the prerogative of the able-bodied, they are the only ones to be granted an entrance to academic life (Dolmage, 2017). The same metaphor represents the ableist nature of dance programs. As wheelchair users cannot use feet to succeed in dance, they are not welcome to cross the 'steep steps' of the dance program. Dolmage's second metaphor, 'retrofit,' a structural design detail, presumes that rearranging educational services or products is time-consuming and inconvenient. "Retrofits address inequities and inaccessibility but do so in ways that reinforce ableism, turning disabled people into charity cases or villains, while situating teachers, administrators – and even presidents – as heroes" (Dolmage, 2017, para. 8). In dance programs, retrofit represents a constant reminder that dance programs are not designed with different bodies in mind, and accommodating people in wheelchairs is inefficient and inconvenient, even if it benefits people with disabilities. Ableism is a concept asserting that individuals with disabilities are thought as 'not as good as' individuals without disabilities, and the notion that disability is imperfection. Especially in regard to dance, the focus on disability through a physical lens, prioritizing them per severity (Neely-Barnes, Graff, Roberts, Hall, & Hankins, 2010) is the purest manifestation of ableism.

To continue the adaptation of Dolmage's (2017) idea to dance programs, ableism is the powerful dictation of able-bodiedness and able-mindedness into dance, wrapping it with disableism. Retrofits in dance would mean the temporary accommodations made for wheelchair dancers as a temporary "even the playing field for them," concealing the disability as non-existing, rather than allowing them to "live and thrive with disability" (Dolmage, 2017, para. 9). The expression of disableism in wheelchair dance comes from the belief that wheelchair usage should not and cannot be something that is positively accommodated into dance.

Describing the ableist notion of the dance program with Dolmage's metaphors accentuates the wheelchair user's fault due to their own disability. Up to a point, the ableist nature of wheelchair dance programs ironically demonstrates the suitability of wheelchair users to the 'very-able' nature of the dance. The usage of wheels instead of feet in wheelchair dance identifies wheelchair users as ill, allowing ability-based prejudices to justify their discrimination from the typical dance programs.

The UD which began as an architectural trend of design for physical spaces, for the benefit of all users (Hamraie, 2017), became a method of reconstructing ideological space (Dolmage, 2017). Consecutively, universal design for learning (UDL) matured as a philosophy of teaching advocating the use of multiple and flexible strategies to address the needs of all

students. Universal design (UD) for learning is, therefore, “a scientifically valid framework for guiding educational practice that (A) provides flexibility, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged; and (B) reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities...” (Mitchell, 2014, p. 34)⁵. Sequentially, UD for dance instruction meets all the needed accommodations for a disabled wheelchair dancer.

Employing three primary principles of UDL: multiple means of student engagement, multiple means of delivering content, and multiple ways for students to express themselves and act (Dolmage, 2017) in dance instruction can boost wheelchair user learner’s experiences⁶. UDL principles, when applied to dance lessons for wheelchair users, allows the instructors to meet all the accommodations needed for this type of learners.

Applying the first principle, multiple means of student engagement, to dance training would, for example, match a particular lesson topic to the student’s preferred rhythms or movements in a wheelchair. By doing so, the instructor avoids making assumptions about wheelchair user’s ability to perform movements to the rhythm, thus developing an individualized training program increasing the dancer’s ability to perform various dancing movements using the wheelchair.

The second principle, multiple means of representation, can be utilized to determine how best to deliver information about the dance technique to wheelchair dancers and non-disabled dance partners. That might include adding a video introduction of a particular dance style (e.g., waltz, tango, rumba) performed by a professional para dance athlete, or a warming-up recreation comprising exercising movements necessary for a particular style.

The third principle, multiple ways of expression, aims to allow wheelchair dancers to monitor the progress of their learning. The dance instructor can utilize different assessment tools, like video recording, photo shooting, mini-concerts or dance championships, providing multiple and flexible evaluating techniques for demonstrating ways of mastering dance performances in the past.

“Wheelchair Dance – Social Perception Dancer’s Ability Challenging Instrument” Workshop

“Dancing on Wheels” is a structured one-hour workshop to train dance instructors who teach a wide range of dances. The workshop aims to train dance workers about an inclusive dance program utilizing UDL principles and strategies. It addresses the gaps surrounding wheelchair users’ dance training and widens perception around inclusion in dance.

Target Audience

The “Dancing on Wheels” workshop is designed for novice and experienced dance instructors of a group or individual dance learners of different ages. The workshop aims to introduce instructors with adapted dance programs for wheelchair users, creating comfort in instruction to this marginalized population and will serve as a guiding model to help them design, develop and implement adapted dance programs for wheelchair users. The workshop also strives to address the likely negative perception of a disabled dancer’s ability held by most instructors, to efficiently and productively undertake dance work.

Access Knowledge

The negative attitudes towards wheelchair users’ abilities to dance as well as the concept that dance programs for this category of clients is inappropriate, emerge from the forms of expertise that were considered legitimate ways of knowing.

Hamraie (2017) coined this form of expertise as ‘access-knowledge.’ In her revolutionary *Building Access: Universal Design and the Politics of Disability*, she describes what has counted as a legitimate ‘access-knowledge (Hamraie, 2017). She states that ‘access-knowledge’ is “a regime of legibility and illegibility, emerged from interdisciplinary concerns with what users need, how their bodies function, how they interact with space, and what kinds of people are likely to be in the world” (Hamraie, 2017, p. 5). Exhibiting Hamraie’s (2017) definition to dance, I would argue that the majority of dance instructors make unexamined assumptions about the inability of wheelchair users to create valid dance movements, originated in their inherited knowledge of disability in its socially-constructed perception. That said, having a flat non-dimensional view of learners, dance instructors tend to consider wheelchair users’ inability to walk as a limitation to perform dance movements in a wheelchair. That knowledge leads to instructor’s refusal to teach dancing for a person who uses a wheelchair. Importantly, that knowledge also precludes non-disabled partners’ willingness to partner with a wheelchair dancer.

Conclusion

Dance can be a challenging and fulfilling activity for wheelchair users who face several barriers, including aesthetic, attitudinal, training-related, logistic, access, and professional coaching. Coaches who lack knowledge and experience working with this population contribute to the tightening of these barriers.

“Dancing on Wheels” is a valuable method to address those barriers by evoking awareness towards disability, UDL, ableism, and the power of knowledge-making rhetoric in professional dance coaching.

The workshop is a face-to-face training that can assist dance instructors in exploration, integration, and implementation of UDL in dance instruction. It provides an innovative approach to dance instruction and helps dance instructors recognize possible solutions that can be used in teaching wheelchair users.

Endnotes

1. Case study accompanying slide #2
2. Slides #3 & #4 and the video in them (Paralympic Games, 2017)
3. Slides # 5 & # 6
4. Slide # 7, # 8
5. Slide # 9, # 10, # 11, # 12
6. Slides # 13, # 14, # 15, # 16

Author



Nataliya Kolesova is completing her last semester of a master's in Teaching and Curriculum at Syracuse University as an awardee of 2017 Open Society Inclusive Education Scholarship. Prior to her studies at SU, she has gone a long way of personal and professional transformations to cope with the bitterness of physical loss and bodily limitations as a result of a car accident that injured her spinal cord and overnight changed the course of her life. Not without a struggle with myself and society, she had developed new interests, slowly regained social status, and reached peaks of new accomplishments. Amidst her fundamental achievements are: being a happy mother and a wife, an athlete of Ukraine National Paralympic Wheelchair Dance Team, multiple champion of national and international wheelchair dance competitions, a life-coach and business-coach with Business territory consultancy company based in Lviv (Ukraine), Director of the Association of the Disabled (Ukraine), head of the regional NGO Rivne Civic League of the Disabled, a private tutor, and holder of 3 Specialist diplomas.

References

- Aujla, I. J., & Redding, E. (2013). Barriers to dance training for young people with disabilities. *British Journal of Special Education*, 40(2), 80–85. doi:10.1111/1467-8578.12021
- Benjamin, A. (2002). *Making an entrance. Theory and practice for disabled and non-disabled dancers*. London and New York: Routledge.
- Birringer, J. (2005). Dance and not dance. *Performing Arts Journal*, 80, 10–27.
- Boswell, B. (1989). Dance as creative expression for the disabled. *Palaestra*, 6(5), 2830.
- Dancing on Wheels. (2014). The history of wheelchair ballroom dancing. Retrieved November 20, 2018, from <http://www.bbc.co.uk/dancingonwheels/about-history.shtml>.
- Davies, T. (2008). Mobility: AXIS dancers push the boundaries of access. *Text and performance quarterly*, 28. Doi: 10.1080/10462930701754309.

-
- Dolmage, J. (2017). *Academic ableism*. Ann Arbor, MI: University of Michigan Press.
- Elin, J., & Boswell, B. (2004). *Re-envisioning dance-perceiving the aesthetics of disability*. Dubuque: Kendall/Hunt Publishing/
- Hamraie, A. (2017). *Building access: Universal design and the politics of disability*. Minneapolis: University of Minnesota Press.
- Hitchcock, C., Meyer, A., Rose, D., & Jackson, R. (2005). Equal access, participation, and progress in the general education curriculum. *The universally designed classroom: Accessible curriculum and digital technologies*, 37–68.
- Kaufmann, K. A. (2006). *Inclusive creative movement and dance*. Champaign: Human Kinetics.
- Levy, F. J. (1998). *Dance movements therapy a healing art*. Reston: American Alliance for Health, Physical Education, Recreation and Dance.
- Mitchell, D. (2014). *What really works in special and inclusive education: Using evidence-based teaching strategies*. Routledge.
- Neely-Barnes, S. L., Graff, J. C., Roberts, R. J., Hall, H. R., & Hankins, J. S. (2010). "It's our job": Qualitative study of family responses to ableism. *Intellectual and Developmental Disabilities*, 48(4), 245–258. doi:10.1352/1934-9556-48.4.245
- Para DanceSport Headlines. (n.d.). Para dance sport (formerly IPC Wheelchair Dance Sport) | international Paralympic committee. Retrieved November 19, 2018, from <https://www.paralympic.org/dance-sport>
- Paralympic Games. (2017, Oct 22). *Malle 2017 | World Para Dance Sport Championships*. [Video]. YouTube. <https://youtu.be/3ZtczU8yKMA>
- Siebers, T. (2011). *Disability theory*. Michigan Press: The University of Michigan Press.
- Shea, A. (1998). A moving experience. *The Exceptional Parent*, 28(5), 53–5.
- Sherlock, J. (1996). Dance and culture of the body where is the grotesque?. *Women's Studies International Forum*, 19, 525–33
- Verrent, J. (2007). *Dance and disability in Scotland*. Edinburgh: Scottish Arts Council.
- Zitomer, M. R., & Reid, G. (2011). To be or not to be - able to dance: Integrated dance and children's perceptions of dance ability and disability. *Research in Dance Education*, 12(2), 137–156. doi:10.1080/14647893.2011.575224
-

Appendix 1 – Workshop Powerpoint

Slide #1

Figure 1. Slide #1



Figure 1 Image Description: Powerpoint slide with photo of author in dance competition and text “Workshop for dance instructors. Dancing on Wheels”

Slide #2

Figure 2. Slide #2

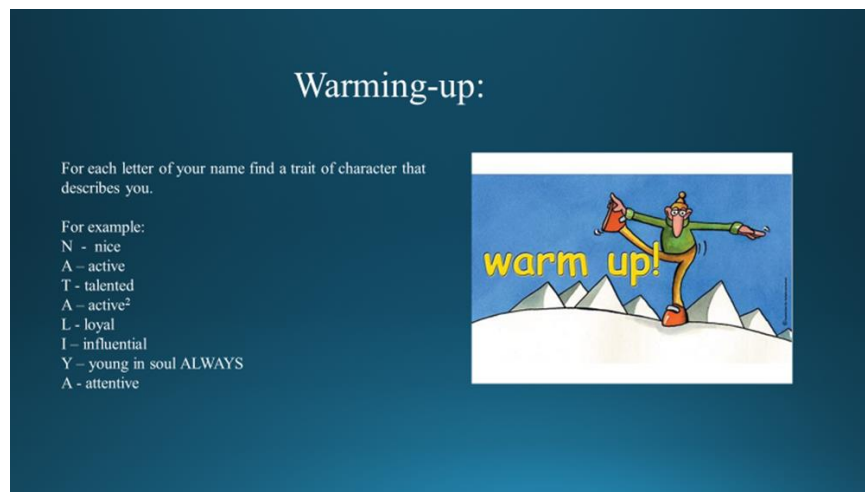


Figure 2 Image Description: Powerpoint slide with comic image of character warming up and text “warm up!” slide also includes text “Warming-up: For each letter of your name find a trait of character that describes you. For example, N - nice, A - active, T - talented, A - active2, L - loyalty, I - influential, Y - young and ALWAYS, A - attractive”

Slide #3

Figure 3. Slide #3



Figure 3 Image Description: Powerpoint slide with eight photos of author in competitions and the text “WHEN THERE IS A WILL, THERE IS A WAY”

Slide #4

Figure 4. Slide #4



Figure 4 Image Description: Powerpoint slide with photo of author’s dance group and logo, and text “Para Dance Sport”

Slide #5

Figure 5. Slide #5



Figure 5 Image Description: Powerpoint slide with a photo of a wheelchair, and the text “Adapted Devices for Wheelchair Dance”

Slide #6

Figure 6. Slide #6



Figure 6 Image Description: Powerpoint slide of photo with of street sign with text “MIND NARROWS AHEAD” and text “Biases Against Wheelchair Dance Aesthetic”

Slide #7

Figure 7. Slide #7



Figure 7 Image Description: Powerpoint slide with icon of wheelchair user, and the text "Exercise: Wheelchair user's ability to dance - Myths and Facts. The exercise can be done in groups or pairs. Each group or pair suggests a Myth(s) regarding wheelchair user ability to dance and provides a fact that revokes that myth."

Slide # 8

Figure 8. Slide #8

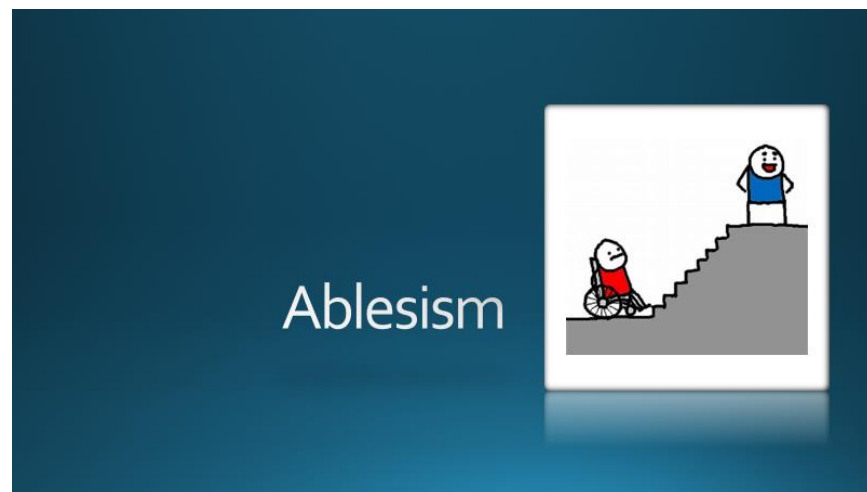


Figure 8 Image Description: Powerpoint slide with comic image of wheelchair user character at the bottom of stairs, and non-wheelchair user character at the top of stairs. And text "Ableism."

Slide #9

Figure 9. Slide #9

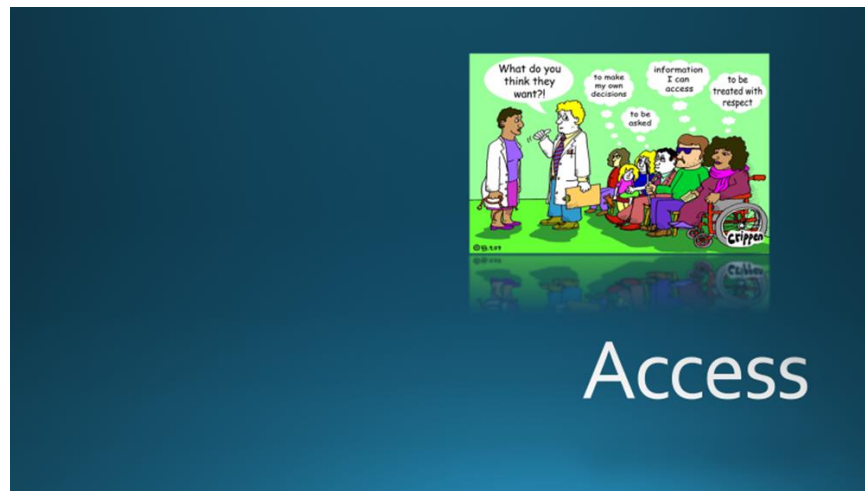


Figure 9 Image Description: Powerpoint slide with comic image with diverse characters and doctor and text "Access"

Slide #10

Figure 10. Slide #10

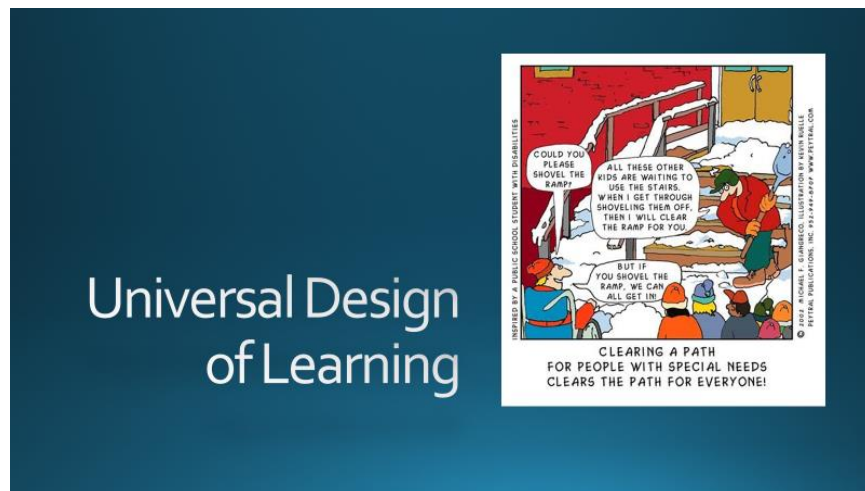


Figure 10 Image Description: Powerpoint slide with comic image and text "cleaning a path for people with special needs clears the path for everyone" and text "Universal Design of Learning."

Slide # 11

Figure 11. Slide #11

The roots of UDL are found in early civil rights and special education legislation that emphasized the right of all students to a free, appropriate public education in the least restrictive environment (Hitchcock, Meyer, Rose, & Jackson, 2005) (Relabate, 2010)



Figure 11 Image Description: Powerpoint slide of disability rights march and the text “The roots of UDL are found in early civil rights and special education legislation that emphasized the right of all students to a free, appropriate public education in the least restrictive environment (Hitchcock, Meyer, Rose, & Jackson, 2005). (Relabate, 2010).”

Slide #12

Figure 12. Slide #12

When applied to wheelchair dance instruction, “Universal Design” means eliminating the physical barriers to dance training of wheelchair users.

Figure 12 Image Description: Powerpoint slide with the text “When applied to wheelchair dance instruction, ‘universal design’ means eliminating the physical barriers to dance training of wheelchair users.”

Slide #13

Figure 13. Slide #13



Figure 13 Image Description: Powerpoint slide with five hand prints images and text “What is universal design for learning? Access to learning. Curriculum includes alternatives. Makes the curriculum accessible and appropriate. Emphasizes the unique nature of each individual. Awareness of the need to accommodate differences.”

Slide #14

Figure 14. Slide #14



Figure 14 Image Description: Powerpoint slide with image of umbrella and text “Universal design for learning. Choices: Multiple means of presentation. Multiple means of expression. Multiple means of engagement.”

Slide #15

Figure 15. Slide #15

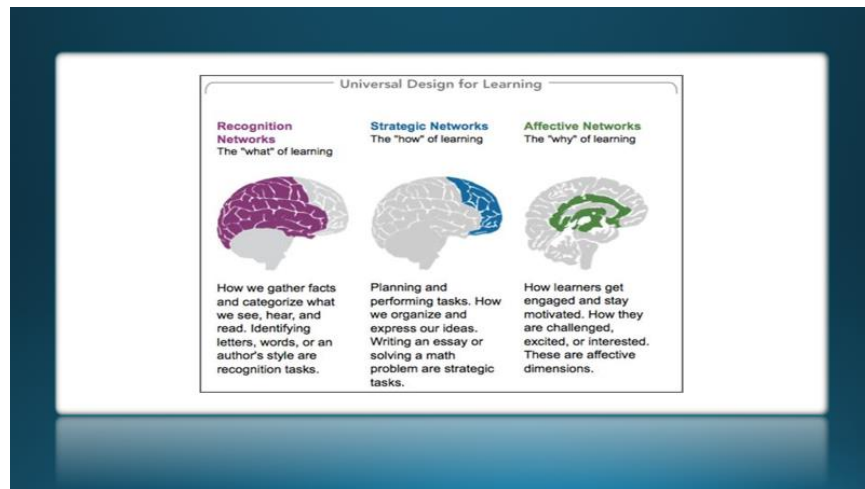


Figure 15 Image Description: Powerpoint slide with three images representing different sections of the brain. First image includes text “Recognition Networks. The ‘what’ of learning. How we gather facts and categorize what we see, hear, and read. Identifying letters, words, or an author’s style and recognition tasks.” Second image includes the text “Strategic Networks. The ‘how’ of learning. Planning and performing tasks. How we organize and express our ideas. Writing an essay or solving a math problem are strategic tasks.” Third image includes the text “Affective Networks. The ‘why’ of learning. How learners get engaged and stay motivated. How they are challenged, excited, or interested. These are affective dimensions.”

Slide #16

Figure 16. Slide #16

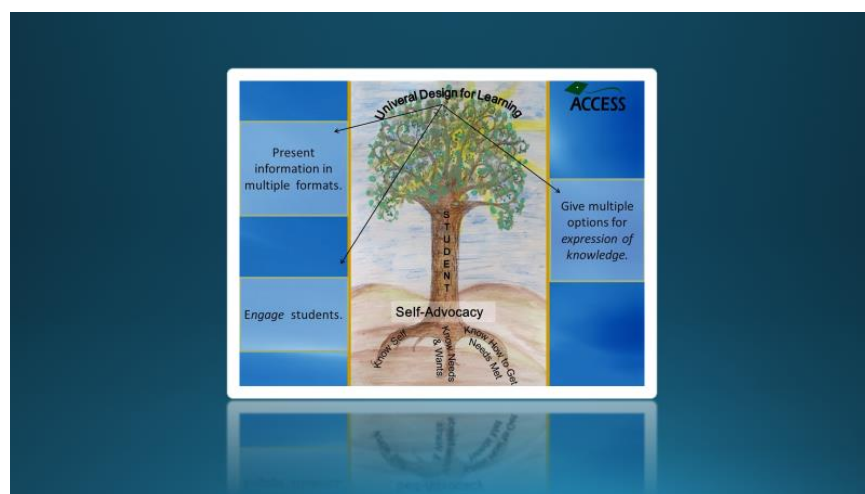


Figure 16 Image Description: Powerpoint slide with text image of “Universal Design for Learning” tree with text “student, self-advocacy, know self, know needs & wants, know how to get needs met. Present information in multiple formats. Engage students. Give multiple options for expression of knowledge”

Slide #17

Figure 17. Slide #17



Figure 17 Image Description: Powerpoint slide with text "Application in the dance training session"

Slide #18

Figure 18. Slide #18



Figure 18 Image Description: Powerpoint slide with image of head figure with gears and text "now that you see where UDL comes from and you know what the principles are,"; and image of lightbulb and text "how it can be applied within your dance coaching? (brainstorm)"

Slide #19

Figure 19. Slide #19

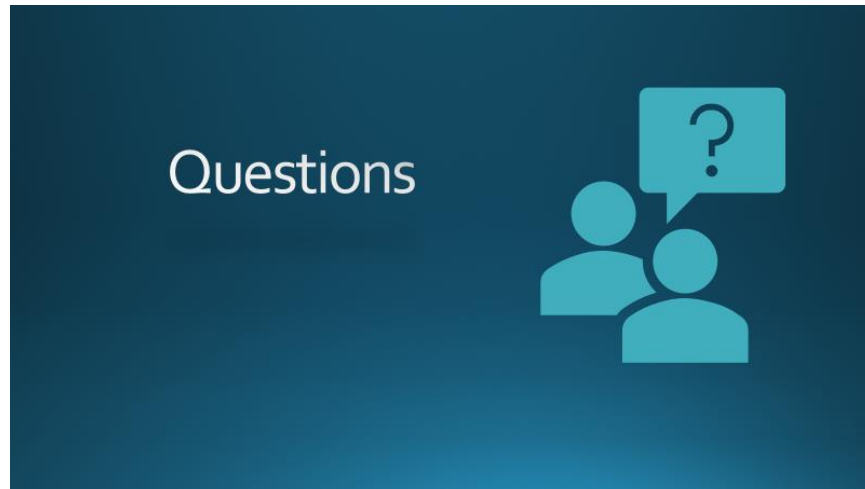


Figure 19 Image Description: Powerpoint slide with image of two figures with question mark and the text "Questions"

Slide #20

Figure 20. Slide #20

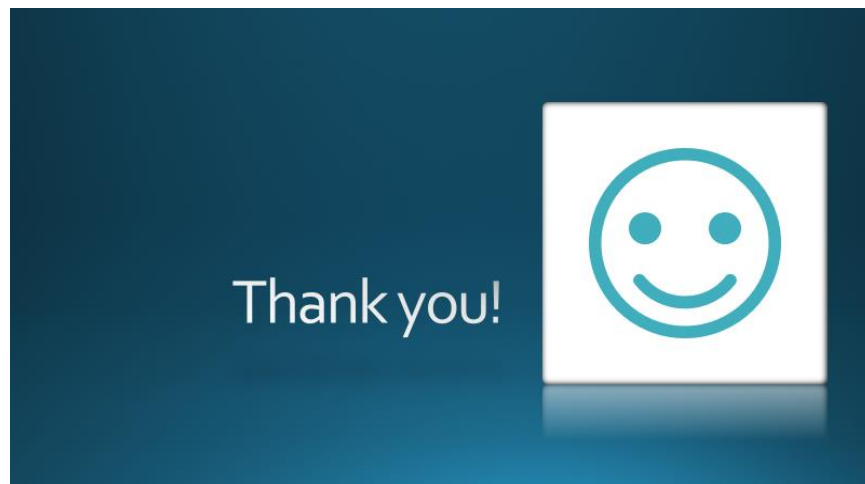


Figure 20 Image Description: Powerpoint slide with image of happy face and the text "Thank you!"